

**new music**  

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*C O N C E R T S*

*FALL SERIES '88*

# **new music**

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## **C O N C E R T S**

*presents*

**IANNIS XENAKIS**

**F R A N C E**

**&**

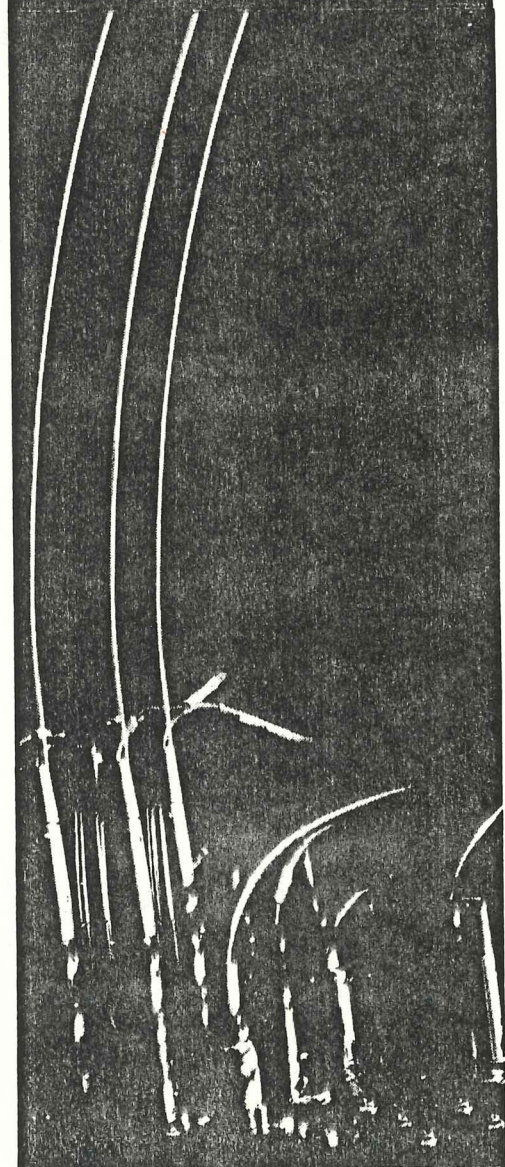
**CHRISTOS HATZIS**

**C A N A D A**

**D E C E M B E R 4, 8 P M**

**PREMIERE DANCE THEATRE**

**H A R B O U R F R O N T**



NEW MUSIC CONCERTS  
presents  
**XENAKIS & UPIC**  
Sunday, December 4, 1988

**IANNIS XENAKIS**

Palimpsest  
(1979)

Instrumental Ensemble  
Robert Aitken, conductor

**IANNIS XENAKIS**

Mycenes A  
(1987)

UPIC Tape

**CHRISTOS HATZIS** On Cerebral Dominance  
(1987)\*

Douglas Perry	viola
Carol Fujino	violin
Suzanne Schulman	flute
Robert Stevenson	clarinet
Beverley Johnston	percussion
Christina Petrowska	piano

\*\*\* INTERMISSION \*\*\*

**CHRISTOS HATZIS** Nadir  
for Flute, Viola, and Tape  
(1988)

Suzanne Shulman	flute
Doug Perry	viola

**IANNIS XENAKIS** Charisma  
(1971)

Robert Stevenson	clarinet
David Hetherington	cello

**IANNIS XENAKIS** Waarg  
(1988)\*\*

Instrumental Ensemble  
Robert Aitken, conductor

\*Canadian Premiere  
\*\*North American Premiere



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Tonight's concert is presented in association with CBC-FM Stereo.

New Music Concerts gratefully acknowledges the Consulat Général de France and St. George's College, Toronto, for their assistance in the Xenakis-UPIC activities.

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### Les Ateliers UPIC

Workshops and demonstrations on the UPIC system are being held at St. George's College, 120 Howland Avenue, December 5 - 10, free of charge. On Sunday, December 11 at 3:00 PM, **Les Ateliers UPIC**, directed by Alain Despres, will hold a concert of UPIC works at the same location.

Admission free to members, or \$3 at the door.

For more information call 961-9594.

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#### **Kurt Schwertsik**

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A Celtic Serenade for octet — study score

**Violin Concerto** — study score  
— solo part

##### **Instant Music**

for flute and wind orchestra — full score

##### **Sotto Voce**

for flute, violin, cello and guitar — score and parts

##### **Bagatellen**

for piano trio — score and parts

##### **Kleine Blasmusik**

for 2 trumpets and 2 trombones — score and parts

##### **Horn Postille**

for 4 horns

#### **HK Gruber**

**Frankenstein!** chamber version — full score

— full orchestra version — full score

##### **Phantom-Bilder**

for ensemble — full score

##### **Three MOB Pieces**

for ensemble — score and parts

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**Four pieces** for solo violin

**Violin Concerto** — solo part

**3 Single Songs** for voice and piano

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The title of Xenakis' composition for 13 performers, **Waarg**, is derived from the ancient Greek of the 6th Century B.C. and means "work". It was commissioned by the London Sinfonietta for its 20th Anniversary with funds provided by IBM United Kingdom Trust and the Arts Council of Great Britain. Premiered at the Queen Elizabeth Hall on May 6th of this year, by the Sinfonietta, the work is dedicated to Michael Vyner.

## **PALIMPSEST**

IANNIS XENAKIS

Completed in 1979, **Palimpsest** was written for and premiered by the Divertimento Ensemble of Milan, the first work by Xenakis to be commissioned by Italy, specifically by a combination of leading musical organizations representing the major centres of the country. Composed for oboe, clarinet, bassoon, horn, piano, percussion and string quintet, the work is characterized by its sunny and expansive nature, as well as its amazing virtuosic writing.

The title **Palimpsest** refers to an ancient parchment in which one finds many manuscripts superposed. The decoding of such a parchment involved the erasure of one manuscript after the other, unlike modern spectographic methods which permit decoding on different levels. The technique used in **Palimpsest** parallels itself to the decoding process of the superimposition of musical layers, sometimes clearly heard and sometimes concealed.

The winds and strings are always treated as an ensemble, while the piano and percussion assume roles as soloists. The piano writing is more diatonic and consonant than usually associated with the music of Xenakis, such as one hears in the exuberant opening bars of the composition. Piano and percussion have elaborate solo passages throughout the work, and toward the end become united in a duo in contrast to the ensemble. **Palimpsest** is dedicated to Adrianna Panni.

## **MYCENES ALPHA**

IANNIS XENAKIS

Xenakis' music depends on giving aural life to shapes and patterns of movement, whether visible, as in a cloud, or invisible, as in the movement of molecules in a gas. Converting these visual images to sound requires a facility with complex mathematics. In 1976, Xenakis began to research a way of side-stepping these calculations. He developed a drawing board which is attached to a computer which converts the images into sound. It is a product of CEMAMu, the Centre for Mathematical and Automated Music, and is called a UPIC -- l'Unite Polyagogique Informatique de CEMAMu.

The first complete work to be composed on the UPIC is Mycenae Alpha which premiered at the polytope of Mycenae in 1978.

## **CHARISMA**

IANNIS XENAKIS

(Hommage a Jean-Pierre GUEZEC)

"Then the soul like smoke moved  
into the earth, grinding"

These words from Homer's **The Iliad** indicate the sentiment in this piece, written in Paris in March of 1971.

The clarinet and cello explore the sensation of beats, harmonics and other sound phenomena created between the sustained tone of the two instruments.

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## **CHRISTOS HATZIS**

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**Christos Hatzis** was born in Volos, Greece on March 21, 1953. He studied music at the local branch of the Hellenic conservatory and from 1974 in the United States, first at the Eastman School of Music and then at the S.U.N.Y. at Buffalo from where he received his doctorate in music. The list of his composition teachers includes Joseph Schwanter, Lejaren Hiller, Wlodzimierz Kotonski and Morton Feldman. (Feldman considered him one of the top Ph.D candidates in the history of the department). In



1982 he moved to Canada and became a Canadian citizen on the day of his birthday in 1985.

His compositional style has changed dramatically from a preoccupation with microtonal tuning and the overtone series in the late seventies and early eighties to the creative investigation of western music's past in the mid-eighties and his most recent involvement with world music, the music of the third world in particular. His electronic composition **The Temptation of St. Anthony** has recently represented Canada at the International Rostrum of Electroacoustic Music in Stockholm and has been performed repeatedly along with **Nadir** and **On Cerebral Dominance** at a recent tour of Greece by tonight's performers. On November 29, the French ensemble **Denosjours** performed **On Cerebral Dominance** at the French Institute in Athens and recorded it afterwards for an album of chamber music soon to be released in Europe. **Nadir** was re-recorded last October by Douglas Perry and recordist Peter Hannan for the new CBC-album **Young Virtuosi** to be released soon. Hatzis is one of the busiest Canadian composers of his generation, presently working on commissions by the Ontario Arts Council, the Canada Council and the CBC.

**On Cerebral Dominance** (1987), **Nadir** (1988) and another recent electronic work, **The Temptation of St. Anthony** (1987) have ushered in a period of aesthetic concerns quite new to me. As far back as I can remember I have been interested in the communicational aspects of music. I have increasingly come to regard the message (composition) as an entirely different thing than the medium (compositional language, sounds, style, etc.) and have separated music into that which is the "means" (analyzable and subject to logarithmic simulation) and that which is the "purpose" (resistant to any such form of analysis). Considering that even our newest music is no longer "new" (in the ordinary sense of tonal, rhythmic and formal emancipation) and that this area of artistic endeavour

increasingly resembles the metaphor of the flat earth which after centuries of exploration has been finally discovered to be spherical, the question of style, vocabulary and compositional language has been stripped of any possible metaphysical significance in my own work and has become simply the incidental means of communicating the musical information.

No two works of mine could exemplify this tendency as clearly as **On Cerebral Dominance** and **Nadir** placed on the same programme. Stylistically and culturally these two works are as distant from each other as they could possibly be. Drawing inspiration from the interplay, opposition and mutual exclusiveness of the two hemispheres of our brain, **On Cerebral Dominance** is about interplay, opposition and mutual exclusiveness of musical styles as each one of them tries to interpret the other(s) on its own terms. Tonality and twelve-tone, pseudo-baroque and jazz idioms, maximalism and minimalism make humorous commentary on each other throughout. **Nadir** on the other hand has -- with the exception of a bizzare quotation towards the end -- a dark middle-eastern flavor, it is a death-dance dedicated to the memory of Morton Feldman and Gwendolyn MacEwen both of whom died about a year ago and whose deaths (especially the latter's) shocked me a great deal. I regard both works as one composition with two entirely different faces communicating the same message in two radically different ways. The precise message is not clear even to me but it has something to do with the fragmentation of human existence and the desire to arrive at a new aesthetic of integration by creatively acknowledging the total spectrum of man's artistic experience, east, west, past, present and future.

**Nadir** was commissioned by the Canadian Electronic Ensemble with a grant from the Ontario Arts Council. **On Cerebral Dominance** receives its North American Premiere on tonight's concert.

- Christos Hatzis





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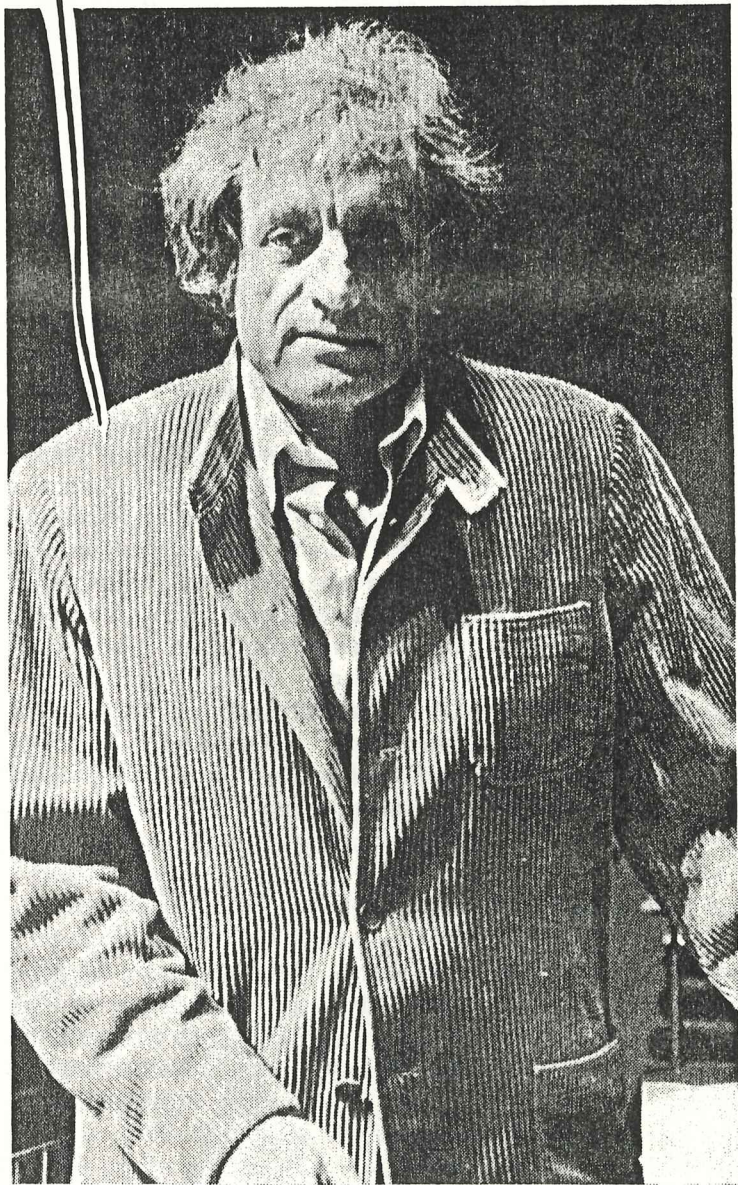
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## PORTRAIT OF IANNIS XENAKIS

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Why music? It thrilled me. It carried me away. When I was twelve or thirteen years old, I was practicing the piano, I was reading **Astronomy** by Flammarion for hours on end. I was doing mathematics and archaeology: I didn't like life. I had all kinds of failures.

The power of music is such that it transports you from one state to another. Like alcohol. Like love. If I wanted to learn how to compose music, maybe it was to acquire this power. The power of Dionysus.



**And at a certain point, you chose to go into science?**

No. I wanted to do everything at the same time. Earn my living, learn math and physics: the only really serious place was the Polytechnic University in Athens. The entrance exams were difficult and I worked hard to pass them. I made it. But at the same time, I was doing music, archaeology, and law.

**Did you consider music as a discipline among others?**

Absolutely. Things were scattered. Each subject was a domain. I wasn't trying to make any connection. If my professors had really taught me, in the true sense of the word, they would have made the connection: they would have shown me music combinatorics which would have opened up for me a more abstract vision of harmony, of contrapuntal polyphony, of form. They didn't do it. They were speaking as musicians.

At that time, I was working with private teachers. I didn't think about the Conservatory. I thought music should be learned like that.

**Like how?**

Without going to school. It's strange. I had the impression that music, like painting, escaped academics. My desire to study music was intense. But, at the same time, I was ashamed that I wanted to, as if it were a weakness.

Obviously, the milieu in which I lived was not very favorable for music: few milieus are! I was very young when my mother died. I was five. She was a musician. She played the piano. She wanted me to play the violoncello; maybe it was for that reason that I eventually wrote for the cello. As for myself, I didn't want to learn the cello. So I played the piano.



When I was seventeen years old, all of a sudden I realized that I wanted to make music, that is, that I wanted to write it myself. I looked for professors capable of teaching me the rudiments of composition. But the decision to do only that, to be a musician exclusively, came later.

I was twenty-five years old, and I was in a hopeless situation. There had been the war. I had fought in the Resistance. All the marvelous universe that I had imagined, first by myself, then in reading **The Republic** of Plato (another way of life in which art would have a fundamental place in behavior, dress, language) -- everything that had pushed me to join the Communist Party suddenly collapsed. I decided to withdraw into myself. In this innermost recess, there was no science. But there was music.

Either I committed suicide. Or I started out on a new foot. I had the choice of continuing on the same course that I had followed for years with all the force and strength that youth has and that distress gives -- to be a political activist (but this was no longer possible in Greece because the authorities were looking for me) -- or to withdraw into music. This was the decision that I made in coming to France. Actually, I had left to go to the United States: France had been defeated. I thought it would be chaos there. I wasn't mistaken. But I had friends there. I stopped there.

The strange thing is that I never thought about going to the USSR! I have to say that I climbed on the bandwagon when the Allies became so friendly with the Russians in order to win the war. Roosevelt and even Stalin were saying how much different life would be on the planet after the war. This went right along with my militant beliefs and with reading Plato and Marx. This was the instant solution for a richer life. But all this had been shattered.

## **By Stalin?**

Not only by Stalin. Stalin betrayed the Greek resistance, which was essentially a communist movement. But the English also betrayed the resistant fervour of that really ruined country. And even the Americans, with Truman. If Roosevelt had remained in government, there would not have been the Cold War. Truman was a simple little man from the right wing who brought to the presidency all the paltriness and the racism of his clan.

1947, in France, marked the beginning of a period of moving about from place to place that lasted until 1952. I had heard of Nadia Boulanger, and I went to see her -- I was still looking for someone who could guide me. She told me that I had talent but that she was too old to take a beginner like me. For that matter, she was only sixty years old then. But she still could choose her students.

By chance, I found work with the architect, Le Corbusier, whose team included a number of Greeks, and who took me with him as engineer. For me, architecture had stopped at Antiquity. All architecture-- Byzantine, Roman, Gothic and modern-- was nonexistent.

## **That of Le Corbusier as well?**

No. I realized his importance as soon as I saw him working. When an artist is not a fool, he created around him a field of very sensitive forces. This was his case.

One day, I told him that I wanted to work at architecture. He responded, "Why not?" He, himself, had not come out of a school. He had not been admitted to the School of Fine Arts, and in the end, he did his architecture as he understood it. It was a good example.

He detested all music except that of Varese, whom he had known personally. It should be said that his mother was a great pianist (by dint of hearing Mendelssohn all the time, he must have gotten fed up!) and that one of his brothers, the darling of the family, was a composer. As for



himself, he made his way all alone, starting by engraving watch-backs at La-Chaux-de-Fonds.

I wanted to work in those days in the electronic studio of Pierre Schaeffer. This music interested me a lot. I was going to the concerts at the "Petit Conservatoire" where there were never more than three people in the audience.

I wrote to Schaeffer. He never answered me. Finally, I brought him a score, **Sacrifice** for eight instruments. Since he couldn't read music, he gave it to Pierre Henry, who, very kindly, showed it to Scherchen, who was rehearsing **Deserts** by Varese. They were interested.

What counted above all was the row I had with Honegger. I was enrolled in his composition class at the Ecole Normale. The students would bring their works, and he would critique them in front of everyone.

I went there. I showed him a score. He played it and said,

"There, you have got parallel fifths."

"Yes, but I like them."

"And there, parallel octaves."

"Yes, but I like them."

"But all this, it's not music, except for the first three measures, and even those..."

And the madder he got, the madder I got. I thought that he was a free-thinking man. How could he make a thing out of parallel fifths, especially after Debussy, Bartok, and Stravinsky?

So I left Honegger -- hardened. I learned that I would no longer look to someone else for what existed in me.

The class of Messiaen was a different matter: he analyzed scores, also his own. It was he that made me discover the possibilities of abstraction starting with Beethoven and Stravinsky. I said to myself--they're crazy, those guys. Why don't they really do everything? What criteria dictated their choices? Tradition? But what is tradition? So I deducted that, theoretically,



one could do everything. This was what clicked into place in my head.

**What pushed you to adopt, early on, compositional methods that were absolutely new?**

My development was that of sleepwalker. It's difficult for me to explain it. *A posteriori*, I think that drawing came easy to me: I was drawing, and my drawings represented musical symbols. I knew traditional solfege. But freedom of thought, for me, could not come from there. I was convinced that one could invent another way of writing music. I set myself to imagining sound phenomena, using drawings to help me: a spiral, intersecting planes...

And then, I always adored the sound of nature, the sea, crickets. During the Occupation, the demonstrations against the enemy brought together hundreds of thousands of people in Athens who shouted slogans, who planted mines. Apart from these scenes which marked me politically, the sound phenomena are engraved in me. During the street fighting of December 1944 there were scattered explosions, tracer bullets, bombings: extraordinary sounds.

**Your critics conclude that your ideas are not specifically musical.**

Those who say that have a conception of music based on polyphony and tonal harmony. Berlioz, in the same way, thought that Chinese music wasn't music.

**Didn't you think immediately of using electronic music techniques?**

That was private ground. I wasn't admitted into the "Groupe de Recherche" at the French Radio until 1957, and even then -- at a time when Schaeffer was ill! For me it was too late. What I had to do I did in the instrumental domain.

Besides, I think that the instrumental realm is richer than the electronic: an orchestra is made up of individuals, and each individual can transmit an infinity of sounds.

The composer can obtain the greatest configurations that he could hope for. It suffices to imagine them, then to transcribe them onto paper. The human orchestra machine thus lends itself to the most complex, abstract speculations.

On the contrary, if you use magnetic tape, you must record each sound, manipulate it, and mount it: this is an enormous amount of work. Successive mixings degrade the sound and cannot be multiplied.

Electronic music obtained from frequency generators is even worse-- the sounds are all the same kind. That's what happens at least when one limits one's self -- like at the studio at Stanford in the States or at IRCAM -- to juxtapositions of pure sounds. When one approaches the computer with new music-theoretical thought, one will make music that will go further than that of today's orchestra.

**The progress in music will therefore always go, according to you, towards a greater complexity?**

At a given moment, yes. But not necessarily all the time. Because from complexity to complexity, it can happen that you no longer know what you're doing. There are examples of enormous simplifications: serial music makes a simplification in harmonic relations and in tonal functions. It was because of this that it had to reintroduce the complex polyphony of the Renaissance. When Einstein formulates the equivalence of energy and matter in a short multiplication, he makes a fantastic simplification.

But all this is relative: what you find to be simple are the signs for extremely complicated realities. To get across quicksand, you have to hold onto branches. Abbreviations, names, formulae play the role of branches.

The problem is not one of complexity but of power and of freedom of action. A bad composer, a bad artist



does only what he has been taught. He is incapable of making a creative blunder. To make such blunders-- maybe even brilliant ones! -- one cannot have mental rails. Freedom then means total responsibility. One can go everywhere. One chooses to go there and not elsewhere.

### **Using the computer is a way of being freer?**

The computer should be used not only for sound sythesis but also for macro-structures, large-scale constructions. Technology still had to follow, and as for that, I was waiting with no success (since the beginning of the 1960s). Finally, thanks to grants from the Gulbenkian Foundation and the National Center of Telecommunications Studies of France, we built a first system for computer sound syynthesis in 1971.<sup>1</sup>

The obstacle stood on the side of the computer: how to transmit to the machine a notation and concepts that the musician learns in the conservatories. The solution was the hand: the musician gives his commands to the computer through drawings, and not punch cards or programs.

So we have made the UPIC.<sup>2</sup> This is a graphic table, a drawing table, like an architect's. Equipped with a special pen, the musician traces lines on the table. The computer interprets these signs and reconstructs them in the form of isolated sounds or of music.

The interest for the composer is that all this should happen in real time. When he writes a score, he has to wait for it to be copied and executed. With this sytem, he writes and the result is immediate. Moreover, he can go hunting for timbres and instruments by drawing-- no need for symbols, nor for solfege. Nothing but lines having a certain relationship -- which one learns very quickly -- with the sound.

The pedagogic interest is obvious: with the UPIC, music becomes a game for the child. He writes. He listens. He has everything in his



reach. He corrects immediately. He is not forced to become initiated to instruments. He can imagine the timbres. And, above all, he can devote himself right away to composition.

**Is it important that the hand be involved?**

Yes. What is obtained by calculation always has limits. It lacks inner life, unless very complicated techniques are used. Mathematics gives structures that are too regular and that are inferior to the demands of the ear and the intelligence. The great idea is to be able to introduce randomness in order to break up the periodicity of mathematical functions, but we're only at the beginning.

The hand, itself, stands between randomness and calculation. It is both an instrument of the mind -- so close to the head -- and an imperfect tool.

The products of the intelligence are so complex that it is impossible to purify them in order to submit them totally to mathematical laws. Industrialization is a forced purification. But you can always recognize what has been made industrially and what has been made by hand. Industrial means are clean, functional, poor. The hand adds inner richness and charm.

**You mean that this is art?**

Not necessarily. But there is a greater chance. Only one set of my works, the ST, came out of computer programs. All the others are mostly handiwork, in the biological sense: adjustments that cannot be controlled in their totality. If God existed He would be a handyman.

Music, today, must go through the stages that the sciences encountered in the nineteenth century. Sounds must be likened to signs and symbols. The significance of music is found in them, in their physical relation, and not in the psychological conditionings that are submissive to passing fashions. Whence my idea of symbolic music.

## Do you deny that music be mystic?

Music cannot lead to mysticism. The imbeciles who listen to it that way are the mystics. Mysticism is a drug. One thinks that one is making mysticism -- look at Messiaen! -- but the high value of his music is elsewhere: Religious sensitivity evolves so quickly that before long this mysticism takes on the appearance of superficial froth, linked to the color of the times.

That is why I like Bach. What interests me in him, in spite of all the years separating us, are the relations among the notes. A certain number of relations, the more abstract ones, remain. The proportions and the forms are the hard body of the work.

The architecture of ancient times was swept away by a female form of Byzantine art, the dome. Then it reappeared in the Renaissance era. Likewise, mathematics has withstood millenia thanks to its inner force. This force is both rational and intuitive: A machine is able to compute, but it does not understand mathematics. A work of art, it too, remains thanks to its hard yolk. It is neither the perfumes of an era nor the mysticism which gives it this power.

I appear perhaps very optimistic: Finally, maybe, nothing lasts. And yet, paleontology shows that biological data three billion years old lives on in us without our being aware of it. All of our fundamental chemistry dates back to that era. And it goes even further: According to certain theories, life on earth comes from the cosmos. In the artistic sphere, we ourselves are also no doubt rooted in the cosmos.

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-- Remarks noted by Pascal Dusapin and Anne Rey.

--from "Perspectives of New Music", Vol. 25, Nos. 1-2.

<sup>1</sup>CEMAMu: Centre d'Etudes de Mathematique et d'Automatique Musicales.

<sup>2</sup>Unite Polyagogique et Informatique de CEMAMu (realized with grants from the Ministry of Culture in France).



# **new music**

## **CONCERTS**

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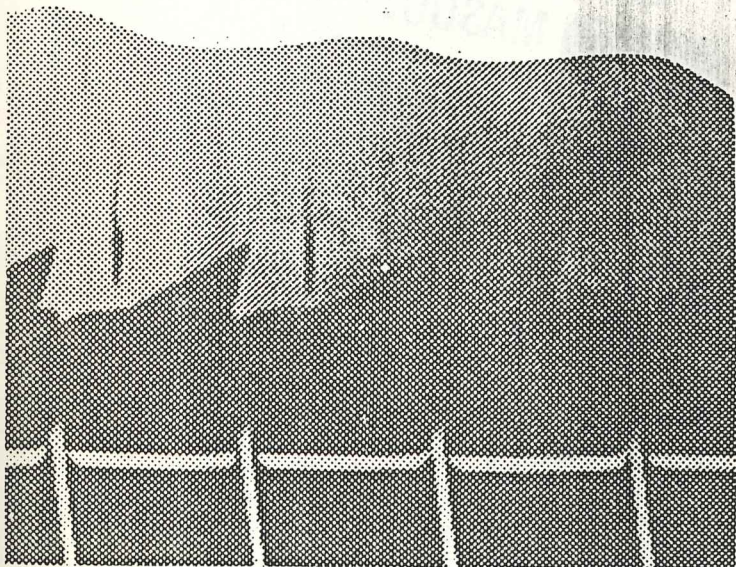
### **SPRING SERIES 1989.**

On Sunday, February 12, 1989 at 8:00 PM in the DuMaurier Theatre Centre, Harbourfront, New Music Concerts presents an evening of music by young Canadian composers. Included in the program will be works by **Tomas Dustako** - "Gentle Madness" (1986), **Peter Lutek** - "From a Leaf in Falling" (1985), and **Daniel Scheidt** "Obeying the Laws of Physics" (1987); and in particular a commissioned installation and performance piece by **Andrew Culver**.

### **THE LATIN TOUCH**

Composers from Mexico will be highlighted on our March 12 program at 8:00 PM. Guest artists from Mexico, **Quartetto Latino Americano** and **Marielena Arizpo**, flute, will play guest composer **Manuel Enriquez**' music for flute and string quartet, as well as a new work by Mr. Enriquez; **Silvestre Revueltas**' "Cuarteto II", and "Cuarteto IV"; and a work by **Mario Lavista**.

Join us on Saturday, March 11 at 10:30 AM for **Composers' World**, in the Royal Conservatory of Music Concert Hall. **Manuel Enriquez** will present his views and ideas on the music of Mexico today.





## NEW MUSIC THEATRE

As if New Music Concerts weren't dramatic enough! Our final program of the season features **Stuart Dempster** (U.S.A.), trombone, and **Gilles Tremblay** (Canada), composer. On Sunday, April 23, 8:00 PM at Premiere Dance Theatre, Harbourfront, New Music Concerts presents a program of music theatre works including works for solo trombone by **Luciano Berio** - "Sequenza V", **Stuart Dempster** - "Monty", and **Robert Erickson** - "General Speech", as well as works by **Gilles Tremblay**, including "UN 9" for mime, 2 trumpets and percussion.

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### *Acknowledgements*

New Music Concerts is generously supported by the Canada Council, Ontario Arts Council, Municipality of Metropolitan Toronto, Cultural Affairs Division, Toronto Arts Council and the Ministry of Citizenship and Culture through its "Investment in the Arts" program. Steinway Pianos from Remenyi House of Music Ltd. NMC appreciates the cooperation of the Royal Conservatory of Music, Toronto and St. George's College.